memorial beach

a-ha

piano/vocal/guitar

a-ha

memorial beach

cut by cut

Dark Is The Night For All

Pal: "Some people think it's about a break-up, but it's actually the opposite. It's about breaking away, taking a risk. As it says in the lyrics, 'We need to celebrate the mystery.' In music, as in life, the more you de-mystify it, the more you clarify ... the more you lose the magic. Music, lyrics and films that speak too 'clearly' end up saying nothing in the language of the heart."

Move To Memphis

Morten: "This powerful track should pound across fifty states. I love the animal feel of it. It stands out as one of the strongest 'band' songs we have."

Magne: "It's a song about departure. To embrace something new you have to let go of the old. We did .. and it worked."

Pal: "We wrote this while on tour in South America. On the road we'd use sound checks to work on new material."

Cold As Stone

Pal: "With 'Cold As Stone' we kept everything from the original take ... vocals and all. When we were laying down the basic tracks, we would set ourselves up on this huge sound stage, the size of an airplane hanger. We'd work on getting the sound right during the day and then come back and attempt the actual recording at the end of the evening. 'Cold As Stone' was one of the first songs we did and it felt like a cornerstone ... something to build on. It set the tone for the rest of the album."

Morten: "The song has a primal feel. It's important, I think, for any band to fight technicalities and let the instincts run the show. This is a vital track for the band and it's interesting that we have ended up using a version we cut live. I'm very proud of this track".

Angel In the Snow

Morten: "This is one of my favourites on the album. It's a song you just want to hug."

Locust

Morten: "This song is a film. It blew me away ... I'm still out there."

Pal: "Most of our songs work better with the lights turned out. This is definitely one of them ... it's probably my favourite on the album."

Magne: "Making a record is a lot like mixing colours on a canvas. This track has a rich texture and a very abstract solo section".

Lie Down In Darkness

Pal: "I've always found it inhibiting to do guitar overdubs in the studio, with everybody standing around. So halfway through recording this album, I took a few tapes to New York, booked a studio at random with an engineer I'd never met before and went in to try and blow him away. It was great! I felt like I was fifteen again, at my first studio session. It's a method that worked on alot of these songs, including this one."

Magne: "We discovered the sound of the Chamberlain on this record. It's a wonderful vintage keyboard that kept overheating. I'm in love."

How Sweet It Was

Morten: "This one was conceived, I believe, after a Ray Charles concert in Norway. It's full of undercurrents and is a very important song to me, although I can't really explain why."

Pal: "I like this one a lot. It's both slow and fast at the same time. Mags plays great piano and I also like the fact that no two verses are alike. I wrote the lyrics on my honeymoon and got the title from a candy store across the street from my hotel."

Lamb ToThe Slaughter

Morten: "A rare piece about deprived innocence. It's got a strong melody and possibly the best riff on the album."

Magne: "This is the story of my life ... a very heavy waltz."

Between Your Mama And Yourself

Pal: We did this one just to clear the air. It was fun to write and fun to play. With the lyrics I had a sort of 'Graduate' scenario in mind ... a girlfriend with a good-looking mother."

Memorial Beach

Pal: "Memorial Beach is the name of an actual place near Sarasota, Florida. We were just driving around and happened to pass by and the name got me started. The tune itself actually told me where to go with the words."

Magne: "I like the dialogue between the guitar and the piano - a nice simple feel. It reminds me of the music Pal and I used to play a long time ago."

Morten: "I feel I've known this song all my life. It's got every reason to be the title track ... for me, it's a classic."

a-ha

memorial beach

What would you say about a band that had sold over twenty million albums worldwide, has had seventeen Top 20 international hits and has become the most popular band in the history of South America?

What would you say about a band that has released four critically acclaimed studio albums, won eight MTV awards, a Grammy nomination for Best New Artist and a BMI award for having a single song played on the radio over a million times?

What would you say about a band that has packed stadiums around the world during near-continuous touring over the past seven years, playing for one and a half million fans during a single month and landing in the Guinness Book of Records for the largest paid attendance (198,000) for a single concert?

What would you say about a band whose music spans the divide between accessible pop and adventurous, cutting edge rock 'n' roll ... that has consistently created some of the most intriguing and original music of the past decade ... that's proven that music is, indeed, the universal language!

If you were to say "*a-ha*" you'd not only be expressing surprise over this extraordinary list of accomplishments, you'd also be naming the band.

Over the course of their stellar career, *a-ha* has, in fact, continued to surprise fans and critics alike with music that reaches beyond borders and boundaries to touch universal themes with a common musical chord. The group's run of smash singles, sold out concert halls and record-breaking receipts is indeed the stuff of musical history. But what counts, finally, is the sound itself and, on that account, *a-ha* is clearly in a class of one.

It's a standing about to be immeasurably enhanced by the arrival of ***Memorial Beach,*** *a-ha*'s fifth career album and a collection of ten original songs that clearly places the trio at the forefront of today's music. Featuring *a-ha*'s haunting new single, "Dark Is The Night," along with such standout tracks as "Cold As Stone," "Lie Down In Darkness" and the title track, ***Memorial Beach*** was produced by the group with the able assistance of David Z, best known for his work with Prince, Fine Young Cannibals, Bodeans and others.

The result should convince American audiences of what music fans worldwide have known for some time; *a-ha* makes music that matters.

It was in the early eighties that Norwegian-born Mags, Morten and Pal first joined forces to create a unique musical partnership. Relocating in London, they began performing locally and recording a series of demos that eventually caught the attention of Warner Bros. Records.

The group's debut outing for the label, 1985's ***Hunting High And Low*** highlighted both the group's seamless ensemble playing and sparkling vocal harmonies. The album featured the world class hit, "Take On Me," which also established *a-ha* as visual pioneers with a dazzling video that blended fantasy and reality. Before it was all over, the song had streaked to the top of the charts everywhere including America, where it quickly became a radio staple.

From the out-of-the-box success of their debut single and album, *a-ha* embarked on an extensive round of international touring, bringing their electrifying stage show to audiences on virtually every continent.

Among the most responsive fans anywhere were those of South America, where *a-ha* has become a household name from the Amazon to the Andes. The group has racked up no less than 14 number one songs in almost every Latin American nation, and, for five consecutive years, saw at least one of their albums in the Top 5 at all times. It was in Rio that they broke the Guinness attendance record with a massive outdoor concert and at the University of Santiago in Chile, there is even a course offered in the band's music.

Not bad for three lads from the frozen north, but *a-ha* had always been about making music with an international flair. From 1986 to 1990, they released three more best-selling studio albums, ***Scoundrel Days*** (1986), ***Stay On These Roads*** (1988) and ***East Of The Sun, West Of The Moon*** (1990). They also found time to write and perform the theme for the James Bond film The Living Daylights and released, in 1991, a long-overdue greatest hits package titled ***Headlines And Deadlines: The Hits Of a-ha.***

But *a-ha* is also concerned with more than their next hit single or sold out concert tour. In contrast with other, more publicity-minded stars, the threesome have been quietly, but effectively, throwing their weight behind a number of crucial environmental causes, including investing in the development of solar cars and the purchase and preservation of Brazilian rain forests. They have also performed at a number of events benefiting ecological awareness.

Following their hugely successful South American tour of last year, *a-ha* began laying the groundwork for a new album. Everything from writing new songs - a task handled primarily by Pal - to selecting a producer was done with an overriding goal in mind.

"People in the States know us mainly for 'Take On Me,'" explains Mags. "This time around we want to show them what else we can do."

"We've come a long way musically since that time," interjects Pal. "We feel we're ready to present something fresh and new to America."

"It can be very difficult to get noticed in this country" agrees Morten."There's so much music ... so much competition. But we're determined, on this record, to do here what we've done in the rest of the world. And we think this is the album to do it with."

There's no doubt about that. ***Memorial Beach*** is not only the strongest, most assured and appealing album of *a-ha*'s career, it is an offering certain to take the band over the top here, there and everywhere.

dark is the night for all

1
It's time we said goodbye,
Time now to decide.
O don't you feel so small,
Dark is the night for all.

2
It's time we moved out West,
This time will be the best
And when the evenings fall,
Dark is the night for all.

Middle
It's time, yeah, to break free
It's time to pull away for you and me.

3
instrumental
Time to break free.

Middle
It's time, yeah, to break free,
We need to celebrate the mystery.

4
It's time we said goodbye,
Time for you and I,
O don't you feel so small,
Dark is the night for all.

dark is the night for all

Words and Music by
PÅL WAAKTAAR

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F
Fsus4
F
B♭
F
Fsus4
F
1.
B♭
(2.) It's time
free.
2.
B♭
C
Gm7
F
It's time yeah to break free
C
Gm7
B♭
To Coda
it's time to pull a - way for you and me.
we need to ce - le - brate the mys-te - ry.
Csus4
C
F
Fsus4
F
B♭
F
Fsus4
F
B♭
D.S. (Instr.)
al Coda

CODA
Csus4
C
F
Fsus4
F
B♭
F
Fsus4
F
It's time we said good-bye, time for
B♭
Gm7
Csus4
C
Gm7
you and I. O don't you feel so small, dark is the night
B♭
F
Fsus4
F
B♭
F
Fsus4
F
B♭
for all.
F
Fsus4
F
B♭
F
Fsus4
F
B♭
F
Time, time.

move to memphis

1
Walked around, no one around,
You were the one who taught me better.
This old town brings me down,
You were the one who told me you've got to

Chorus
Move to Memphis, that's what I'll do,
Move to Memphis and follow you.
Trace that highway down to your doorway,
Move to Memphis and be with you.

2
On the day you walked away,
I was the one who said
You'd better stick around, stay in town,
You were the one who told me you've got to

Chorus
Move to Memphis, that's what I'll do,
Chase the shadow that follows you.
Trace that highway down to your doorway,
Move to Memphis and be with you.
I'm gonna be with you...
Gonna move to Memphis...

repeat chorus 2º

move to memphis

Words and Music by
PÅL WAAKTAAR/MAGNE FURUHOLMEN

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me down, you were the one who told me you've got to
CHORUS
E
move to Mem - phis, that's what I'll do gon - na move
A
E
to Mem - phis and fol - low you. Trace that high - way
To Coda
1.
A
down to your door - way, gon-na move to Mem - phis and be with you.

E
2.
A
Be with you I'm gon - na
D
A
be with you, I'm gon - na be with you, gon - na
E
B
E
move to Mem - phis.

VERSE 2:
On the day you walked away,
I was the one who said
You'd better stick around, stay in town,
You were the one who told me you've got to

CHORUS:
Move to Memphis, that's what I'll do,
Chase the shadow that follows you.
Trace that highway down to your doorway,
Move to Memphis and be with you.
I'm gonna be with you . . .
Gonna move to Memphis . . .

cold as stone

1
You're back again,
You roam the streets
And crack again,
You're back again.
You're travel worn,
Standing here in the town
Where you were born,
It's not your home.

The mirror sees you
So alone,
Cold as stone,
Yeah.

2
You're not on your own,
You feel a chill
Go through your bones,
You're not on your own.
There's something wrong,
You call your doctor
On the phone,
He's not at home.

You leave a message
After the tone,
"I'm cold as stone."

Middle
Emerald green neon lights above
Sapphire red falls on you below,
Cold as stone.

3
You're back again,
You send a curse out
In the night,
You're back alright!
You're travel worn,
Standing here
In the town where you were born,
It's not your home.

The mirror sees you
So alone
Cold as stone,
Cold as stone.

cold as stone

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Em
You're tra - vel worn,
Am7
Am6
Em
stand - ing here in the town where you were born, it's not your home.
Am7
Am6
The mir - ror sees you so a - lone,
1.
C
Em
cold as stone.
Yeah.

(2.) You're
2.
To Coda
Am
Bm
Eme-rald green
ne - on lights
a - bove.
Em
Am
Sap-phire reds
Bm
C
1.
F♯m7-5
fall on you
be - low.

Em
Cold as stone.
2.
F♯m7-5
D.%. al Coda
CODA
Am
(3.) You're
D
C
Em
Cold as stone.

VERSE 2:
You're not on your own,
You feel a chill
Go through your bones,
You're not on your own.
There's something wrong,
You call your doctor
On the phone,
He's not at home.

You leave a message
After the tone,
"I'm cold as stone."

VERSE 3:
You're back again,
You send a curse out
In the night,
You're back alright!
You're travel worn,
Standing here
In the town where you were born,
It's not your home.

The mirror sees you
So alone
Cold as stone.

angel in the snow

Angel, angel or so,
Wherever you may go,
Hmm, yeah,
I'll follow,
Wherever you may go.

And always will I be there,
Shake worries from your hair,
Hmm, yeah,
I'll be there
Always.

Angel, angel or so,
Wherever you may go,
Hmm, yeah,
I'll follow
Wherever you may go.
My angel in the snow...

angel in the snow

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Db
Bbm
Fm
1.
Ab
go.
ways.
(2.) And al -
2.
Ab
x3
Db
Bbm
Fm
Ab
Db
Bbm
Gb
Db
Eb
Cm
Ab
3
An - gel,
an - gel or so,
3

Gm
Ab
Bb
Cm
Fm
Ab
wher - ev - er you may go, Hmm yeah, I'll
Eb
Cm
Ab
fol - low
wher-ev - er you may
Eb
Cm
Ab
Bb
go.
My an - gel in the
Repeat ad lib. to Fade
Eb
Cm
Ab
Bb
snow,
my an - gel in the

locust

Verse 1
Don't be afraid
It's a harmless moon,
All we can do
Is to assume
Our lives must change,
A change is due.
I hear you say
What are we gonna do?

Verse 2
O weeping night,
O grieving sky,
O rabbit wind,
You just flew by.
Grant me this
Some small reward,
Don't announce
Time of the final call.

Chorus
I don't know...breaking
I don't know...shaking
I don't know...breaking down
When all you want to do...
I don't know...breaking
I don't know...shaking
I don't know...breaking down.

D.S., spoken
My dream was this:
Across the sky
A slate-grey cloud
That filled the eye,
A slate-grey cloud
Comes through the dust...
Locust.

Chorus, *repeat*

Don't be afraid,
It's a harmless moon.

locust

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Bm7
E
F♯m
E
Bm7
E
To Coda
our lives must change, a change is due. I hear you say
F♯m
E/A
Bm
E
What are we gon - na do? I don't know break - ing,
F♯sus4
F♯m
E
Bm
E
I don't know, shak - ing I don't know, break - ing down
F♯sus4
F♯m
E/G♯
Bm
E
when all you want to do. I don't know break - ing,

D.S. al Coda

F♯sus4
F♯m
E
Bm
E
F♯sus4
F♯m
C♯m/A
I don't know, shak - ing
I don't know, break-ing down.
CODA
F♯m
Bm7
F♯m
Locust.
Bm7
E
F♯m
E
Bm
E
I don't know break - ing,
F♯sus4
F♯m
E
Bm
E
F♯sus4
F♯m
E/G♯
I don't know, shak - ing
I don't know, break-ing down when all you want to do.

VERSE 2:
O weeping night,
O grieving sky,
O rabbit wind,
You just flew by.
Grant me this
Some small reward,
Don't announce
Time of the final call.

D.𝄋. (spoken)
My dream was this:
Across the sky
A slate-grey cloud
That filled the eye,
A slate-grey cloud
Comes through the dust. . .
Locust.

lie down in darkness

Verse 1
With all our goals and destinations
Everything must be this way.
Vague are hopes that try our patience
Listen now to what I say.

Chorus
Oh, lie down in darkness
I want you next to me.
Oh, lie down in darkness
Here with me.

Verse 2
All our trials and tribulations
Will it ever make much sense?
All these years they disappear,
They leave me here without defence.

Chorus
Oh, lie down in darkness
I want you next to me.
Oh, lie down in darkness
Here with me.
repeat chorus to fade

lie down in darkness

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G
D
Bm
E
F♯m
E
Bm
our pa - tience lis - ten now to what I say.
CHORUS (Vocal on 𝄋.)
A
E
Bm
E
A
E
Oh lie down in dark - ness
Bm
E
A
E
I want you next to me.
Oh,
Bm
E
A
E
Bm
E
lie down in dark - ness here with me.

VERSE 2:
All our trials and tribulations
Will it ever make much sense?
All these years they disappear,
They leave me here without defence.

how sweet it was

Uh, yeah
That's alright.
Lend us a voice
In this howling night.

Just about a month ago
You made a promise babe, not to go
Yes you did now,
You were the heart and soul.

One to the nightfall
One to the stars
One to the haunted fools we are.
One to remember
One to recall
One to acknowledge just how sweet it was, yeah.

Just about a month ago
You made a promise, babe, ain't that so?
Yes you did now
Into this howling night

You got
You got
You got
You got me so
You got me so low.

I wouldn't lie babe,
Not again
It's such a crime
To while away my time.

One to remember
One to recall
One to acknowledge just how sweet it was.
We were so happy
We were O.K.
We let our good thing, honey, just slip away.

Lend us a voice
In this howling night.

repeat chorus ad lib. to fade

how sweet it was

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On 𝄋.𝄋.
segue to 𝄋.

Cm
Just a- bout a month_ a - go,
you made a pro -mise babe, not_ ain't_
Fm6
Gm
Cm
_ to go.
_ that so.
Yes you did now,
you were the heart_
in - to this howl -
Ab
1.
Cm
𝄋
Bb
_ and soul._
_ ing night._
One _ to the night-
One _ to re - mem -

Fm
Ab
Gm
Fm
___ fall, one ___ to the stars, ___ one to the
___ ber, one ___ to re - call, ___ one to ac -
Ab
Gm
haunt - ed fools ___ we are. ___
know - ledge just how sweet ___ it was. ___
Bb
3
Fm
Ab
Gm
One ___ to re - mem-ber, one ___ to re - call, ___
We ___ were so hap - py, we ___ were O. K. ___
Fm
Ab
Gm
To Coda
one to ac - know-ledge just how sweet it was, ___ yeah!
we let our good thing ho - ney just slip a - way, ___ yeah!

2.
Cm
Cm
You got
you got
Fm6
Gm
Cm
you got
you got me so,
you got me so
low.

Ab
Cm
I would-n't lie babe not a - gain,
Fm6
Gm
Cm
it's such a crime to while a - way my time.
Ab
Cm
D.S. al Coda
CODA
Cm
D.S.S. Repeat Chorus 1°
Ad lib to Fade

lamb to the slaughter

1
I went down to the water
Like a lamb to the slaughter
Didn't know what was waiting for me there.
Nobody warned me
Nobody told me
My excuse is I wasn't prepared.

I drank deep from the river
And sealed up my fate
I should have seen the trap baby
Before it was too late.

We go down,
We go down,
We go down, it's the only way out.

2
Who is this fool
Who believed all the stories
I wish I could say it's not me.
You polluted my head
With the things that you said
I became what you wanted to see.

All of these years
I've built up this hate
I had my chance coming
But now it's too late.

We go down,
We go down,
We go down, it's the only way out.

3
instrumental 16 bars
I drank deep from the river
And sealed up my fate
I had my chance coming
But now it's too late.

We go down,
We go down,
We go down, it's the only way out.

lamb to the slaughter

Words and Music by
MAGNE FURUHOLMEN

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Bm
Em7
Bm
Em7
Bm
(Vocal on 8.)
told me, my ex - cuse is I was - n't pre - pared. I drank
Am
Bm
deep from the ri - ver and sealed up my fate, I should have seen the trap
C
D
Em7
Bm
ba - by be - fore it was too late we go down we go
Cmaj7
Bm7
Cmaj7
C/D
Em7
down, we go down, it's the ea - sy way out.

VERSE 2:
Who is this fool
Who believed all the stories
I wish I could say it's not me.
You polluted my head
With the things that you said
I became what you wanted to see.

All of these years
I've built up this hate
I had my chance coming
But now it's too late.

𝄋.
I drank deep from the river
And sealed up my fate
I had my chance coming
But now it's too late.

between your mama and yourself

1
Hey listen honey, something you should know,
This can't wait.
I've been meaning to tell you a long time ago
And today's that day.
The thing is, babe

Between your mama and yourself
Forced to choose and without help
With a margin, you know it's true
The one I love now honey, well it's probably you.

2
Oh sure it took a little time
I know that's true.
But this thing's been preying on my mind
Since I met you.
But this I know

Between your mama and yourself
Forced to choose and without help
With a margin, you know it's true
The one I love now baby, well it's probably you.

Middle
You've got to know
Well it's got to show
I've got to let her go.
Got to go...
Got to let her go...

Between your mama and yourself
Forced to choose and without help
With a margin, you know it's true
The one I love love honey, well it's probably you.
repeat ad lib. to fade

between your mama and yourself

Words and Music by
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B
E
Em
A
I've been mean-ing to tell you a
Em
A
B
E
long time a - go, and to - day's that day,
B
E
F♯m7add4
the thing is, babe, be-tween your ma -
𝄋
B
E
B
E
B
E
ma and your - self forced to choose and with-out help,.

A F♯7 B E B E
with a mar - gin, you know it's true, the one I love
B E A F♯7 B E
now ho - ney, well it's pro - ba-bly you.
1.
B E B E
2.
G♯m A E
You've got to know, well it's got to show, I've got

VERSE 2:
Oh sure it took a little time
I know that's true.
But this thing's been preying on my mind
Since I met you.
But this I know

Between your mama and yourself
Forced to choose and without help
With a margin, you know it's true
The one I love now baby, well it's probably you.

memorial beach

1
I pace the length of my unmade room
In times of change.
My bags are packed, guess I'm leaving the room
Into the rain.
We never found a place to hide,
Some peace of mind,
God knows we tried.

2
Toes in the sands of
Ooh, nothing better babe.
Cross the bay I sail away
We held together.
We never found a place to hide,
Some peace of mind,
God knows we tried.

Middle
Into the rain,
The summer rain.

3
So we walk down to Memorial Beach
Where things began.
Honey days and nights would I sleep
Lost in the sand.
We never found a place to hide,.
Some peace of mind,
God knows we tried.

We never found a place to hide,
Some peace of mind,
God knows we tried.

So we walk down to Memorial Beach.

memorial beach

Words and Music by
PÅL WAAKTAAR

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Gm7
B♭
C6
Gm7
in - to the rain.
We nev-er found
B♭
C
C6
a place to hide,
some peace of mind,
Gm7
B♭
A7
Dm
God knows we tried.
To Coda
A7
Gm7
Dm
1.
A
2.
A

Dm
A7
Gm7
Dm
A
In - to the
Dm
C
Gm7
Bb
rain,
the sum-mer rain.
Dm
C
Gm7
Bb
C
D.S. al Coda
CODA
C6
Gm7
Bb
We nev-er found
a place to hide,

VERSE 2:
Toes in the sands of time
Ooh, nothing better babe.
Cross the bay I sail away
We held together.
We never found a place to hide,
Some peace of mind,
God knows we tried.

VERSE 3:
So we walk down to Memorial Beach
Where things began.
Honey days and nights would I sleep
Lost in the sand.
We never found a place to hide,
Some peace of mind,
God knows we tried.

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